

811.

Petition
of
Andrew Johnson
for refund of value
of
Silk Umbrella
lost at Corcoran
Art Gallery
January 27. 1876.

To the Honorable

Washington D.C.

Board of Trustees

February 1. 1876.

Corcoran Art Gallery.

The undersigned begs leave to represent that on visiting the Gallery of Art on Thursday evening last, he was required to leave a Silk Umbrella with the door-keeper, for which he received check No^o 9 herewith enclosed. On calling for said umbrella at his departure it could not be found, and he would therefore pray your honorable body, in view of the fact that under your regulations, he was not allowed to retain and take care of his property, that the value of said umbrella may be refunded to him. The umbrella was purchased in November last and cost seven dollars.

Andrew Johnson
Treasury Department

Lucas G. A.

812.

Paris,

Jany 16. 1876,

Encloses statement &c
for the year 1875;

✓

CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

Return, if not called for in 5 days.

21 Rue de l'arc de Triomphe
Paris.

January 16th 1876.

Mr Wm Z Wallace
Trustee

Corcoran Gallery of Art
Washington.

Dr Sir.

I beg leave to enclose you Messrs Hollingshead & C^o's acc^t "Corcoran Gallery of Art" for 1875, showing on hand 31st December 1875 the sum of 8594⁵⁰ francs, with my statement of sums expended during the same year, for the Corcoran Gallery of Art, accompanied by the vouchers with the exception of that of Daage, Dec^r 9th 1875 - for 380¹⁰ francs, for plaster casts, which I have already sent you under cover of my letter of 12th Dec^r 1875.

I drew on your account July 22nd 1875 for 2038¹⁰ francs, for the payment of the 2 bills Daage 1373¹⁰ francs &

Especial 665 francs, as there was not,
at that date this amount's remaining
on the Corcoran account. I replaced
this to your account by drawing
on the Corcoran acc^t September 28th
for the sum of 2038¹⁰ francs.

I am & Sir

Yours most truly
~~but~~ sincerely,

Stanley W. J. M., 813,
437 M. St. N. W.
March 21. 1876,

Wishes to sell a picture
by J. M. Stanley.

✓

CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

Return, if not called for in 5 days.

Sword Henry E.

814,

Easthampton Mass.,

March 6. 1876,

March 9/76,

Expect to be in Wash-
ington before the close of
the present month, will
arrange for removal of the
Warren pictures.



CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

Return, if not called for in 5 days.

Reported
to Dr. W. W. Corcoran,
Washington D. C.
439 N. St. N. W.
March 21, 1876.

To W. W. Corcoran,
Dear Sir.

While I have
spent many pleasant
hours, in your elegant
gallery of choice works,
have noticed with regret
how few pictures of Indian
and frontier life, are there
represented. May I not
call your attention to a
large oil painting by
J. M. Stanley, which will be
on exhibition at the
Continental, under the au-
spices of the Michigan

Centennial Commission.

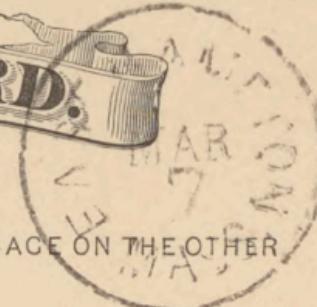
The painting is six by nine feet, representing Mount Hood and Columbia River Indian encampment in foreground. It is too large for my residence and too valuable for me to keep, and I wish to sell it. I should love to see it in your gallery Sir, and think that you would not regret the purchase as there are few authentic ^{Indians} pictures now to be obtained. Mr Stanley made his sketch in oil, when out with the Northern Pacific Rail Road Expedition under Genl Isaac L. Stevens and only completed this large painting, a few months previous to his death. It has had many favorable notices from Art critics.

I trust when you visit Philadelphia you may be induced to give the painting a favorable consideration, or I could have it sent here, if you desire, in case it should not be sold at Centennial. I should be glad to have you make an offer for the work. Please pardon my long note.

Very Respectfully
Mrs J. M. Stanley.



WRITE THE ADDRESS ON THIS SIDE - THE MESSAGE ON THE OTHER



Mr. Hm. MacLeod - curator

Corcoran Gallery of Art.

Washington

D.C.

814

Easthampton, Ms.

March 6th 1876.

Rec'd Feb 9/76
On the favor of 26th ult.
was duly received.

As I now expect to be
in Washington before the
close of the present month,
I shall be able to arrange
a person for any removal
of The Warren Pictures
that may be decided upon.

Very respectfully -

Henry G. Alvord.

Smith Mrs J. W.

815.

March 18. 1876

March 18/76

Wishes to copy in
the gallery,

✓

Concoran Gallery of Art.

Washington D.C. March. 18, 1876

Mr Macleod;

I would
like to copy some of the
paintings in the Concoran
Gallery of Art.

Mrs J. W. Smith.

926. Mass. Ave.
Washington D.C.

Avery, S. P.

816.

New York.

March 17/76

March 18th/76

Encloses photograph of
Cabanel, cannot obtain
the others now,

✓

Rec'd. Mack's.
March 1877.

Mar 19 -

Mr. Leod.

Dear Sir.

I have only Cob and
(duplicates) among all my cards
of artists - I find that many
of them never had one taken
and are quite indifferent on
the subject, some of them
have expressed themselves so
flatly at my request, for
their partis as to sit expressly
- sometimes at my expense!

Should I ever visit
Paris again I will try and
make up your collection

True & friendly
Yours,

Healy, J. P.A.

817.

March 21. 1876

March 21/76

Request that his picture
be delivered to bearing of note,

✓

*Rec'd March 21/76
photograph sent
same day.*

my dear Dr. M. Cloud
pray be so kind as to allow
the bearers to park or take
away my portrait of Mrs.
Potter Palmer and greatly
oblige sincerely yours

C. H. Brady

Washington

March 21st 1876.

Highland Place.

Richmond A.G.

818.

Canajoharie N.Y.

March 20. 1876,

March 22/76,

Requests some photographs
and encloses \$2.

✓

CORCORAN GALLERY OF ART,
WASHINGTON, D.C.

Return, if not called for in 5 days.

Recd. Ans'd. March 22/51

J. C. SMITH, President.

W. H. DAVIS, Vice-Pres.

A. G. RICHMOND, Cashier.

818

The Canajoharie National Bank,

Canajoharie, N. Y.

Mch 20th 1876

W. W. Read

E. G., Cashier,

Sir:

Curator

I have received with enclosures, as stated, your favor of the 14.
Herewith for Off. \$2. for which
will you please send me
by Express

Photo 12 x 16. "Greek Slave" 1.

" 4½ x 7 "Proserpine" .50

" 4½ x 7 "General" .50

Will you please select good
ones & oblige;

Respectfully,

A. G. Richmond, Cashier

Stone Mary Pitcher (819)
to Dr Hall.

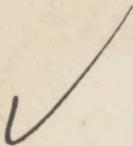
No 1345 J. Stev.

April 1/76,

Apr 1. 1876

Calls attention to an
enclosed notice of an old
painting, supposed to have
been painted by Holbein.
For sale.

Refer to Com^r. on Works
of Art.



CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

819

No 1345 Feb
Apl 1/76.

Dr D Hall

Knowing how
interested you are, in the Art Gallery,
I not wishing to trouble Mr Corcoran,
will you excuse, my calling your
attention, to the enclosed notice, & also
to an extract, on the same subject,
from a letter, from Miss Nicholas,
of Richmond, who is much inter-
ested in Miss Norton. I know
nothing of the painting, nor if you
are purchasing pictures, for the
gallery; but under the circumstances,
I cannot withhold the appeal, &
therefore, presume to impose upon you time.
Believe me to be very cordially

Your sincere friend

Extract.

Margaret Ritchie Stone

"Nannie Norton has asked me to

Recd by
Dr Hall & Dr
acknowledged.

write & enclose you a piece written
by your Father, & to see if there
would be any chance of selling the
picture to the Corcoran Art Gallery.
It is undoubtedly a fine painting
& was brought to this country, when
Yorktown promised to rival New
York. If it were a Holbein, it
would be worth \$5 or \$6.000. The elder
Sally valued it at \$1.000."

Signed

Elizabeth Byrd Nicholas.

Recd April 27/76

819

COPY OF A NOTICE OF A BEAUTIFUL PAINTING, WRITTEN AND PUBLISHED
MANY YEARS AGO, BY THOMAS RITCHIE, SR., EDITOR OF THE RICHMOND
ENQUIRER.

◆◆◆
A SPLENDID PICTURE.
◆◆◆

Dr. Norton, in the vicinity of this city, has in his possession a gem of a painting. It was originally brought to this country during the Revolutionary war, by Mr. Hatley Norton, of England, his paternal grandfather. It represents a charity subject, and seems to have been taken from the 25th chapter of St. Matthew, "For I was hungered, and ye gave me meat; I was thirsty and ye gave me drink; I was a stranger and ye took me in; naked and ye clothed me; I was sick and ye visited me; I was in prison and ye came unto me." Each of these scenes is spread before the eye with the addition of the sad scene which closes the last office that Charity can pay to humanity. The tableau, in fact, consists of seven compartments, which though distinct in themselves, gracefully and naturally blend into each other. In the foreground of the piece is the scene of feeding the hungry. This is evidently the favorite part of the painter. The figures are larger, the colors finer, and the genius of his art is principally exerted in bringing forth and touching off the beautiful conceptions of his imagination. An almoner for the dispensation of the bread stands at a table, where the loaves are piled up in a heap; on his left is a beautiful female, appearing in the act of distributing ducats from a jar. These two faces appear to be original portraits. The lady is evidently Anne Boleyn, the fair but unfortunate wife of Harry the Eighth. Her companion is admirably drawn, and is supposed to be the celebrated Erasmus, the intimate friend of Hans Holbein. In front of these is a large group of figures, which are asking or expecting relief from the bounty of him who gives the bread. Some of these are master pieces. The little boy is a "*chef d'œuvre*." The old man who appears with all the marks of famine, the woman with the infant in her arms, the cripple in his tub, the pilgrim with his scrip and scallop shells impressed upon his cap, are all admirably executed; every attention is paid to the niceties of the costumes, the tattered garments, and the rags, and the very stitches. The hues of the dresses are various, yet in exquisite unison, and the colors appear to be as fresh as if they were laid on yesterday, yet the painting is probably 300 years old. To the right of the hungry scene is one which represents the giving of drink. Higher up the eye is led by a flight of stairs, to scenes where the naked are clothed, and the sick visited. To the right and more in the background are those which are descriptive of taking in the stranger, and visiting the prisoner, and last of all, a funeral procession to a distant church-yard, which is drawn with its picturesque yew trees, and its tombstones. The whole is a noble specimen of the art from which it emanated. We profess to be no connoisseurs in painting and have not had the good fortune to see the finest productions of the pencil, but we do not hesitate to say, judging from the impressions which it has made upon ourselves, that it is the finest painting we have ever seen. It is attributed to Hans Holbein, who flourished in the reign of Henry the Eighth, of England. He was a native of Basle, in Switzerland, and was induced to visit England, where he executed all his master pieces. The painting is on English oak, which accounts for the brilliancy of its coloring, and the excellence of its preservation. This picture has been seen but by two artists, and one of these, a gentleman of very superior merit, Mr. Robert M. Sully, of this city, has been polite enough to give us his opinion of it in the following terms: "I think it is a work of *extraordinary* merit. To fix it on any artist is perhaps impossible. From my acquaintance with the works of Hans Holbein, all of which are confined to England, I should say it was an *original* by him. Holbein was the court painter to Harry the Eighth, and although better known by the portraits painted at that period, produced some excellent historical and fancy works; particularly his picture of the "Dance of Death." Holbein was introduced to the notice of the king by the Chancellor Sir Thomas More, and by him employed to delineate the portraits of his personal friends. These are still considered the master pieces of the art. His style was peculiar, and he painted altogether on oak panels; one reason why his pictures still retain such brilliancy of tone. A foundation as perishable as canvass would have long since injured them. Holbein died of the plague, in London, in 1554, and his best works were executed a short time before his death. This picture is I think the best cabinet picture of its class I have seen in this country."

There are upwards of seventy figures in the picture.

*I was brought to Va when a colony
nearly 200 years ago.*

Office of the
Philadelphia Ornamental Iron & Bronze Works.

Robert Wood.
Tho. S. Root.

No. 136 Ridge Avenue.

Philadelphia 3rd April 1876

Wm Macdowell
Corcoran Gallery of Art
Washington D.C.

Dear Sir

Enclosed we have the pleasure to hand you Express Receipt for the Model, and Bronze Bust of Calhoun - which we trust will reach you in safety and be found satisfactory - the finishing of this was much more difficult than we anticipated, for upon dipping in acid preparatory to working it up, we found the Casting to be very porous, full of sand holes and of very uneven thickness - very thin in spots - making it difficult to plug up the holes - we were obliged to cut out and insert an entirely new chin - and have bestowed every care to finish it in the best possible manner - and trust it will meet your approval.

proposition - \$125 =

We enclose our bill aper our
Yours very respectfully
Robert Wood

Wood & Co: 820,

Bronze Works.

Phila. April 3/76

April 4/76.

Has shipped Bronze
Bar of J. C. Calhoun
Bill \$125

✓